

# AS SHIRRING IS USED



*A Girder and Yoke*



*For a Soft Chiffon*



*This Gives a Tunic Line*



*Over Cords on the Chiffon Blouse*



*An Attractive Sleeve*



*In Straight Bands*

**S**OFTNESS and fulness in attractive lines result from the shirring that has again invaded the realm of dress, a conquest that should be gratefully accepted by the woman who would have a departure from the straight figure of last season, yet an effect that disclaims any bunchiness.

Of course, the finest shirring is done by hand, but there is ample reward for the time spent in the satisfaction given by the proper use of this important note of the newest gowns.

For a soft chiffon, shirring may be used on bodice and skirt without the danger of overacting the part. The texture of the material allows the fulness to be gathered or shirred at the waist line. This is done in three rows, and the narrow tucked shirring is used again below the hip line to preserve a certain conformation to the slender figure. On the sleeves of this gown there is a double row of shirring on the outer line; a shirred band edges the short length.

For one who favors the yoke-and-girdle effect, shirring again will solve the problem. The lower half of the bodice and the upper section of the skirt are shirred in rows about two inches apart. This should be attempted for women who have a slenderness at the hips, for the horizontal lines tend to increase the appearance of width. It is a disposition of fulness that is excellent for soft tulle or net.

In straight bands, as trimming, it is very effective. The

shirred strips of silk, with a heading at each side, are used to give a square line on the bodice and to form the cuffs of the sleeves. The fact that the shirring can be done separately from the construction of the bodice will recommend it to the less experienced.

There is something irresistible in the shirring over wide cords on the chiffon blouse. Through wide tucks the cording is run, the fabric pushed together, and the fulness ready for a clever placing over the lace foundation. Five lines for the top of the sleeve, two rows to confine the fulness at the elbow and a heading for the chiffon sub-yoke speak for themselves on this model.

The full sleeve of the silk frock shows how a clever maker has used the idea to give a long line and an edge that are very easily within your reach. The shirring in this instance is done before the seam is sewn; the cuff is adjusted last.

A suggestion of the favorite tunic line is given by the band of shirring that marks the line of adjustment of the lower skirt. Four rows form the puffing that is placed over the seam. Just a hint for you when the question of defining this line on your afternoon dress arises.

It is indeed a relief, to one's purse at least, to depart from the luxury of expensive trimmings. The ornamentation of afternoon and evening costumes is in the material itself; the art, an emphasis of simplicity which is both elegant and gratifying.